

THE BRITISH MUSEUM
QUARTERLY — VOL. XIII. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1939

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

Crown 4to, averaging 32 pages + 16 pages of plates. Price 2s. 6d.: 2s. 9d. post free. 10s. (post free) for four parts.

It would help the Trustees if those intending to subscribe would do so for five-year periods at a cost, post free, of £2 10s.

Binding cases for the annual volumes can be obtained from the Oxford University Press at a charge of 3s. 3d. for case and binding or 1s. 6d. for case alone (packing and postage in the British Isles included).

The price of back parts has been raised to 2s. 6d. each as from the issue of Vol. VI, No. 1.

PUBLISHED BY THE TRUSTEES



Digitized by the Internet Archive
in 2025

BRITISH MUSEUM QUARTERLY
VOLUME XIII. NUMBER 1. FEBRUARY, 1939



I. PENCIL DRAWING BY J. A. D. INGRES

THE BRITISH MUSEUM
QUARTERLY — VOL. XIII. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1939

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

CONTENTS

	PAGE
1. A Portrait Drawing by J. A. D. Ingres	1
2. An Elizabethan Pack of Playing-Cards	2
3. Gift of French Incunabula	4
4. The Book of Divers Ghostly Matters	5
5. Two Poems by Stephen Hawes and an Early Medical Tract	7
6. A Wynkyn de Worde Latin Grammar	8
7. A Greek New Testament Re-united	9
8. A Greek Treatise on Agriculture	10
9. Letters of Rilke, Hofmannsthal, Malwida von Meysenbug and others to Marie Herzfeld	11
10. Family Letters of Caroline Bowles	13
11. Greek Coins	14
12. A New Byzantine Coin	16
13. A Bronze Handle from Iran	16
14. A Hellenistic Gem from Iraq	17
15. A Medieval Brass Candlestick	18
16. A Gold Pendant from Ancient Colombia	19
Excavations	21
Exhibitions	24
Recent Publications	25
Principal Acquisitions	25

PLATES

I.	Pencil Drawing by J. A. D. Ingres	<i>Frontispiece</i>
II.	Elizabethan Playing-Cards	<i>To face page 2</i>
III.	„ „	„ 3
IV.	Book of Divers Ghostly Matters, <i>First page</i>	„ 6
V.	The Pastime of Pleasure, <i>Leaf Q 1, recto</i>	„ 7
VI.	The Comfort of Lovers, <i>Title-page</i>	„ 8
VII.	Greek Manuscript of the New Testament	„ 9
VIII.	Greek and Byzantine Coins	„ 16
IX.	<i>a, b</i> , Details of Medieval Brass Candlestick	„ 17
	<i>c</i> , 'Luristan' Bronze Handle	„ 17
	<i>d</i> , Impression of Hellenistic Gem	„ 17
X.	Medieval Brass Candlestick	„ 18
XI.	Gold Pendant from Colombia	„ 19
XII.	Antiquities found at Atchana, 1938	„ 22
XIII.	Antiquities found at Brak, 1938	„ 23

1. A PORTRAIT DRAWING BY J. A. D. INGRES.

THANKS to the generosity of the National Art-Collections Fund the small collection of drawings by Jean-Auguste-Dominique Ingres (1780-1867), in the British Museum, has been enriched by the addition of a notable portrait drawing (Pl. I). This is a double portrait in pencil on white paper, signed and dated: *Ingres Del. a Rome. 1816*. It represents a young woman seated and looking towards the left, and to her right a young man standing looking down at her. The arrangement is very similar, though in reverse, to that of the well-known Cavendish-Bentinck double portrait drawing in the Musée Bonnat, Bayonne, also dated 1816. Ingres first went to Rome as a student in 1806 with the intention of staying for three or four years, but he did not leave Italy until 1824. During this period, and especially from 1814 to 1824, he became famous for the elaborate pencil portraits commissioned by Roman society and French and English travellers, which won him the title of *M. Ingres le portraitiste*. To his own dismay this reputation pursued him all his life and he failed to impress himself as an historical painter on his contemporaries. Perhaps it was his later reluctance to accept the world's estimate of his talents which caused his pencil portraits to fall off a little in quality as he grew older. Certainly those produced between 1814 and 1824 are the most brilliant in their clear, finished draughtsmanship.

But the Museum hitherto possessed no example of these finished portrait drawings whether early or late; the only other portrait by Ingres in the collection is one of the many rough sketches made for the oil portrait of Madame d'Haussonville which was painted in 1845. The gift of the National Art-Collections Fund is all the more welcome in that it takes the form of an especially fine example of the most prized kind of Ingres drawing which is otherwise unrepresented here. The drawing was acquired by the National Art-Collections Fund from a member of the family of Hay of Smithfield. It was first suggested that the male figure represented Sir John Hay, fifth Baronet. As, however, the fifth Baronet would have been sixty-one in 1816 and the man in the portrait is evidently quite young, it was considered more probable that the figure is that of Sir John Hay,

sixth Baronet (1788–1838). A subsequent suggestion was that the sixth Baronet was represented with his future wife, Anne Preston. His marriage, however, did not take place until 1821 and the lady in the picture is represented as wearing an engagement ring. Some misgivings were therefore felt about this identification, and a communication from Captain G. W. Murray containing the information that Lady Whitson, grand-daughter of the sixth Baronet's sister Mary, possesses a reproduction of the woman's figure in this portrait, inherited as a representation of her grandmother, caused its revision. In the light of present knowledge the identification of the figures as those of Sir John Hay, sixth Baronet, and his sister Mary (who married George Forbes, third son of Sir William Forbes of Pitsligo in 1819), seems the most acceptable. ELIZABETH SENIOR

2. AN ELIZABETHAN PACK OF PLAYING-CARDS.

AN interesting pack of Playing-Cards with maps of the Counties of England and Wales, engraved on copper, and signed and dated *W. B. inven. 1590*, was recently acquired for the Department of Prints and Drawings (Pls. II, III). It was hitherto only known in an incomplete set of forty-five printed on three sheets of paper, before cutting up for mounting on card, belonging to the Royal Geographical Society, which was reproduced and annotated in Edward Heawood, *English County Maps*, 1932 (p. 13 and Pl. 21). The complete pack of sixty must therefore have been cut on four blocks, the sheet printed from one of these being missing in the Royal Geographical Society's library. The newly acquired set is illuminated, and mounted on card for play, but its condition is so good that it could not have been used to any extent. It is the earliest pack of English playing-cards in the Museum, and precedes the earliest geographical cards hitherto represented (an *Atlas of the World*) by some seventy years, and the earliest pack with English County maps by about eighty-five.

In addition to the regular pack of fifty-two cards (which are numbered I–XIII in each suit), there are eight introductory cards, as follows: (1) Heraldic plate with the Royal arms, the designer's signature, and notes on monarchs from Edward III; (2) Portrait of

EDWARD the 3 did add this auncer of Fraunce
And Henry made Fraunce to Brittain yeelde
But civil warres did breede this mischaunce
Small gaynes comeynes of that well fought fedde



KINGE Henrie 7, from strife the state restorde
To Henrie eight, he left it in great welth,
He wise and bould, good happy his fates afford
But in his daughter most Lord blesd hir helth

THIS mayden queene, like Debora doth raign.
She by hir wisdom, and hir constant zeale:
In peace, and plentie, doth gods words maintaine,
Would god I coulde hir vertues all reueale.



TWISSE sixteen yeres h' scapir in his hand.
No traitors could, nor forraie foes wrest out:
Great warrers abroad, yet god defends his land,
Lord lei thy Angells, compasse his aboute.

1. *EVs* much in Miles whole England it contains 336
 2. *Thus much in Miles will reach about it rownde: 1800*
 3. *hurl Length from Lis and point to Banrick frais, 334*
 4. *Thus: Down Royhead the breed, his founde. 250*



AMONGST good neighbors thus doth England stand
Each shire presents first letter of his name
For other worthie places in this land
My fiftie two particulars haue the same

FROM East to West Londō is most in Length.
The Breadth thereof is from the North to South:
What place so fit for pleasure store & strength,
And for all trades and traymings vp of youth.



FOR fruitfull ground, for riuer, and good ayre,
For store of welth, of people, and of powre,
Did Troye att any tyme, seeme halfe so faire,
As doth hir daughter Londo att this houre.

CORNWALL the 8 of the South hath Miles
 In Quantitie sufficiall 837 In Circuite 262
 In Length from Denhire, to the Brittain sea 66
 In Breadth from the Seauerne to the sea 40

CORNWALL y sea costs full of towne, well shipped
 Full of mettall speciall tyne, which serueth all Europe
 Hauinge Denhire East the maine sea West
 The Irishe sea North and y Brittain sea South

MIDDLESEX the 2 of y East hath Miles
 In Quantitie sufficiall 125 In Circuite 83
 In Length from Barkeshire to Essex 21
 In Breadth from Kent to Hartfordshire 11

MIDDLESEX a very sweet & fine gyre
 Fertile soile, & full of stately buildinges
 Hauinge Essex East Buckinghamshire West
 Hartfordshire North the Thames & Sur. South

YORKSHIRE the 13 of the North hath Miles
 In Quantitie sufficiall 2429 In Circuite 334
 In Length from Cumberland to the German sea 202
 In Breadth from Darbyshire to y Seauerne sea 72

YORKSHIRE the greatest and plentifullest
 For all necessaries, of victuall and buildinges
 Hauinge the German sea East Lancashire West
 Duresme North Darbyshire & Nottingham South

PENBROKE the 7 of the West hath Miles
 In Quantitie sufficiall 425 In Circuite 121
 In Length from Cardigan to the sea 31
 In Breadth from Carmarthen to the sea 28

PENBROKE a very pleasant & temperat gyre
 Hauinge plentye of wheat, sea fish & wine to sell
 And hath Carmarthen East the Irish sea West
 The sea and Cardigan North & the sea only South

Queen Elizabeth, copied from the frontispiece in Saxton's Atlas of 1579; (3) Map of England and Wales; (4) Bird's-eye view of London, *Troye Novat nowe London*, based on the plate in Braun and Hogenberg's *Civitates Orbis Terrarum*, 1572; and (5)–(8) four cards, with descriptive text only, summarizing (5) the Governance of England, (6) the History of England, (7) the Character of the Country, and (8) a Description of London.

The suits are arranged according to the different regions of England and Wales, and the numbers I–XIII correspond roughly with the size of the counties, from smaller to larger, so that the varying sizes of the pictures and the borders would help the eye of the player. The illuminator has given a special colouring to the outline of the counties for each suit.

The maps cannot be said to have any geographical interest, for they are based on the published engravings of Saxton's Atlas. But they contain a certain amount of curious information, instructive to youth. Famous places in the respective shires are marked with their initial letters (a good puzzle for children), and indication is provided by strokes or dots as to whether they were cities (bishoprics) or towns, and palaces are marked *P*. Apart from indication of position, length, breadth, circuit, and acreage, each county is characterized by two lines of description, e.g.

CORNWALL *y^e sea coste full of towēs, well shipped
Full of mettall, especially tynne, which serveth all Europe.*

MIDDLESEX, *a very sweete & fine ayer,
Fertile soile, and full of stately buildinges.*

YORKSHIRE *the greatest and plentifullest
For all necessities, of victuale and buildinges*

PEMBROKE *a very pleasaunt & temperat ayre
Havinge plentye of wheat, sea fishe & wine to sell*

And for London, on the last of the Introductory Cards the description runs:

*Lo London now with Paris maye compare
For learned men, for valient men, with Rome:
With Ormus eke, for every kinde of ware
O lord grant London, long in blisse to blome.*

No solution can be offered for W. B., the initials of the designer of the maps. Nor is there any indication of the engraver, unless he is identical with the designer. In style the engraving is like that of Pieter van den Keere and William Kip, both of whom did cartographic work for John Norden's publications in the last decade of the sixteenth century.

A. M. HIND

3. GIFT OF FRENCH INCUNABULA.

ONCE again the Department of Printed Books is under the pleasant obligation of recording its gratitude to Sir Charles Sherrington, O.M., for a generous gift of early printed books. His latest donation consists entirely of French incunabula, six printed at Paris and fragments of a seventh printed at Poitiers. The most remarkable piece among them is a copy of the 'pars aestivalis' of the Breviary of Tournai use printed in octavo by Johann Higman in 1497 (IA. 40144). It is the only breviary of this use printed in the fifteenth century and only two other copies, one also incomplete, are on record. The interesting stamped binding of brown calf is not very much later than the book. Another very rare book is the first edition of Giovanni Mario Filelfo's *Epistolarium novum*, printed in or shortly after 1481, probably by Ulrich Gering (IA. 39129). Its editor, Ludovicus Mondellus, an Italian friar resident in Paris, informs us that the text was taken from Filelfo's own manuscript, which the author would never allow him to publish, but that he considered Filelfo's recent death to have released him from any further obligation on this score. Thus it came about that one of the best-known ready letter-writers compiled by an Italian humanist was first published in France. The other items of Sir Charles Sherrington's presentation are as follows: (1) an edition of the text of the Treaty of Arras concluded between Louis XI of France and Maximilian of Austria on Christmas Eve of 1482 and printed soon after with the types of Antoine Caillaut, IA. 39352; (2) Albertus de Saxonia, *Sophismata*, printed by Félix Baligault in 1495, with his device, IA. 40525; (3) Odo episcopus Cameracensis, *Expositio canonis missae*, printed by Gui Marchant in 1496, with his device and two other woodcuts, IA. 39673; (4) the Rule of St Benedict in

Latin and French, the earliest bilingual edition, printed by Félix Baligault for Geoffroi de Marnef and to be sold both at Paris and at Bourges, 1500, IA. 40560; and (5) some of the early sheets of Elias Regnier, *Casus longi super sexto Decretalium*, printed by Johannes Bouyer and Stephanus de Gradibus at Poitiers in 1483, the third book to be there printed and known only in two complete copies, IA. 42804. V. SCHOLDERER

4. THE BOOK OF DIVERS GHOSTLY MATTERS.

THE sale at Sotheby's this year of the late Earl of Dysart's library at Ham House gave the Museum the opportunity to acquire a new and rare Caxton at a relatively low price. Lot 41 of the first portion, sold on 30 May, was an imperfect copy of *The Book of Divers Ghostly Matters*, printed by Caxton at Westminster in 1491, and generally regarded as the last book he produced (Pl. IV). A perfect copy consists of three parts, the Twelve Points of True Wisdom (a translation of the *Orologium Sapientiae*), the Twelve Profits of Tribulation, and the Rule of St Benet, on 148 unnumbered leaves, with separate signatures and colophons to each part. The Ham House copy was described as wanting Pt. II (ff. 97-128).

For some time past the history and whereabouts of the missing part have been known. The following paragraph from Messrs Sotheby's description in their sale-catalogue states the facts briefly: 'This copy was perfect in the early part of last century, but some time before 1858 the thirty-two leaves containing "The XII Profits of Tribulation" were stolen . . . and in that year offered for sale for £25 and bought by the Earl of Ashburnham. At his sale (Part III, May 1898, lot 3760) this fragment was bought for £310 for the British Museum, where it still remains.'

It is only fair to the Museum to state that at the time of the Ashburnham sale the provenance of the fragment was not known. The sale-catalogue, though aware that 'this tract forms the second of the three coming under the general title of "A Boke of Divers Ghostly Matters"', treated it as a separate work complete in itself, and stated that 'it is in very fine and perfect condition . . . and is probably that enumerated by Blades (no. 6) and may perhaps be regarded as

unique'. Incidentally, Blades did not connect the fragment with the Earl of Dysart's copy (his no. 3), though the absence of the second part from this copy was known to him.

The fact that the British Museum held the missing part of the Ham House copy of *The Book of Divers Ghostly Matters*, thus preventing the natural completion of that copy by any other purchaser, led to restricted bidding at Messrs Sotheby's sale this year, and the Museum was able to purchase the major portion of the work for little more than double the sum it had paid in 1898 for a fragment. The whole book has now been rebound, with the fragment restored to its proper place, and the Museum thus acquires a copy of a complete new Caxton with an interesting history.

At one time the copy had gone overseas: a manuscript note in a late seventeenth-century hand on the recto of the first leaf states: 'This Book belongs to y^e English Benedictin Nuns of our Bl^d. Lady of good Hope in Paris.' It must have been back in England early in the eighteenth century, for it can be identified with the copy formerly in the Harleian Library. Following the death of the second Earl of Oxford in 1741, the printed books in that library were bought by the bookseller Thomas Osborne in 1742 and offered for sale in the well-known *Catalogus Bibliothecæ Harleianæ* (5 vols., 1743-5) to which Dr Samuel Johnson contributed 'An Account of the Harleian Library'. No. 6928 in vol. 3 is described as 'Orologium Sapientiæ: Prouffytis of Trebulacyon, and the Rule of St Benet, black letter, all printed by Caxton, bound together, gilt and marbled on the Leaves'. The fourth Earl of Dysart (1708-70) is known to have acquired several of the Caxtons formerly in the Harleian Library. There can be no doubt that the copy of *The Book of Divers Ghostly Matters* now under discussion was one of them, for it is 'gilt and marbled on the Leaves', at least in the first and third parts. The second part, after it had been abstracted last century, was bound, and the edges of the leaves were scraped or shaved, thus obliterating the marbling, before being regilt. The resulting slight difference in size is hardly noticeable, now that the three parts are re-bound together, and the book may once more be described as 'in very fine and perfect condition'.

H. THOMAS

These ben the chapters of this treatise
of þe seven pointes of trewe loue and
euerlastynge wysdom drawen oute of
þe booke þe is writen in latyn and cleped *Pro-*
logium sapientie

Of the properte and the name/and loue of
euerlastynge wysdom/and how þe disciple ther
of shall haue hym in helynge of that loue/as
wel in bytternesse as in sweetnesse. Cap. i.

Of the loue of Ihu in his bytter passion that
he suffered for man/and how man shall enforce
me his loue agaynwarde to him. Cap. ii.

How the disciple of Ihu euerlastynge wys-
dom shall gladly suffer tribulacions and ad-
uersities for his loue by ensample of his suf-
fraunce & of his chosen louers. Cap. iii.

How the forseyd disciple shall kepe hym in
trewe goostly lyfe that is groundid in the lo-
ue of Ihesu/and how he shall flee and eschewe
that is contrarie therto. Cap. iiii.

How the forseyd disciple shall lerne to kune
depe and desyre to depe for the loue of Ihesu.
Capitulum. B.

Of the fouereyne loue of oure lord Ihesu

*This Book belongs to
English Benedictine Monks
of the B. L. of the
Paris.* **Q i**



Ca. xxxvi.

So longe we rode ouer hyll and daley
 Tyll that we came into a wyldernes
 On euery syde there wyld beasts lay
 Byght straunge and fyerse in sundry lykenes
 It was a place of dyssolate derkenes
 The ladyes and I were in fere and doute
 Tyll at the last that we were gotten oute

Of the grete wood bpon a craggy roche
 Whan clere Dyana in the scorpyon
 Agaynst fayre phebus began to approche
 For to be at her hole oppolyceyon
 We sawe frome ferre a goodly regyon
 Where stode a palays hye and precyous
 Beyonde an hauen full tempestuous

Than sayd perseueraunce beholde ye and se
 Pleasure. Q. i.

5. TWO POEMS BY STEPHEN HAWES AND AN EARLY MEDICAL TRACT.

AT the same sale the Museum acquired three unique early English printed books: *The Pastime of Pleasure*, by Stephen Hawes, enprynted at London by Wynkyn de Worde, 1509, *The Comforte of Louers*, also by Hawes, enprynted by Wynkyn de Worde, c. 1515, and *The Ouerthrow of the Gout written in Latin verse by Doctor Christopher Balista* and translated into English verse by B. G. (probably Barnaby Googe), imprinted at London by Abraham Veale, 1577. *The Pastime of Pleasure*, or the history of 'La Graunde Amoure' and 'La Bell Pucell', Hawes's best-known poem, is that familiar medieval type, an allegory of the life of man, and is deeply indebted to Lydgate, whose traces the author proclaims himself as content to follow with reverent admiration. The present copy (Pl. V), the only one known to exist of the first edition, except for fragments of four leaves in the Cambridge University Library, lacks the title-page, table of contents, and 911 of the 5,816 lines of text. The first five leaves are mutilated, including one of the twenty-three interesting woodcuts, but the colophon and printer's device are intact. The poem, which is written in rhyme-royal with a section in couplets, and contains the well-known lines

For though the day be neuer so longe

At last the belles ryngeth to euensonge,

was reprinted in 1517 (of which edition likewise only one copy is known), and again in 1554 and 1555, while Southey reprinted the text of 1554 in 1831, Wright that of 1555 in 1845, and a critical edition by W. E. Mead, based on the text of 1517, was published by the Early English Text Society in 1928.

The Comforte of Louers, the only copy known, and never reprinted, so that it is the sole authority for the text, was originally bound in one volume with *The Pastime of Pleasure*, and bears on its fly-leaf the signature and book-plate of Joseph Brereton, of Helmingham, Suffolk, and Queens' College, Cambridge, 1737. It is perfect and in good condition save for a few leaves where a small portion of the text has been cropped or torn away (Pl. VI). It consists of a short poem in rhyme-royal in the usual form of dream and allegory,

commencing with a reference to 'noble Gower', Chaucer's 'grete bokes delectable', and 'Lydgate the monke commendable', and ending with a dialogue between 'Amour' and 'Pucell'. Hawes as a literary artist has been admired by Thomas Gray, Mrs Browning, and Churton Collins, but his real interest arises from his place in the development of English grammar and metre.

The Ouerthrow of the Gout was acquired for the Museum by the Friends of the National Libraries, thanks to a generous donation from Mr Arthur Gimson, who has made several previous gifts to the Museum. Of Balista, or Arbaleste, the author of the Latin original of this work (*In podagram concertatio*, of which there are two editions in the Museum) almost nothing is known. He is said to have been a Parisian doctor and to have written 'libros quinque de re medica'. The present translation, in the jog-trot fourteeners common at the period, is dedicated to Richard Master, physician to Queen Elizabeth. The causes of gout are first enumerated: they include 'colde, excessiue Idlenes, and to much exercise', also 'thick and clammy flemme', 'bothe the sortes of Choler', and 'tomuch blood'. A long list of herbal, mineral, and animal remedies is cited, including 'the root of marsh mallowes mingled with Ducks greace', and 'a Fox fleaed [flayed] cut in small Gobbits destilled with Oile of Camomil, Oile of Rew, oile of wormes'. Elaborate directions are given as to diet, and exhortations to cheerfulness, such as

Far from thee look thou euer haue
all grim and sollemne Syers [sighers],
All louring lumpish lookes that lothe,
bequeath them to the Fryers.

A short *Dialogue betwixt the Gout and Cri*. Balista concludes the book, which is only known from the present fortunately well-preserved copy.

H. SELLERS

6. A WYNKYN DE WORDE LATIN GRAMMAR.

THE Department has also recently acquired a copy of Joannes Sulpitius Verulanus, *Opus grammatices*, printed at Westminster by Wynkyn de Worde on 4 December 1499 (IA. 55223). This is the third of three editions of this well-known Latin grammar

The cōforte of louers

The comferte of louers made and compyled by Stes
uen Hawes somtyme grome of the honourable cham-
bre of our late souerayne lord kynge Henry 8 seuenth
(whose soule god pardon). In the seconde yere of the
reygne of our most naturall souerayne lord kynge Hen-
ry the eyght.



Α ΘΕΟΛΟΓΕΙΔΧΥ ΕΝΔΟΞΗΤΡ. Κ' ΕΞΟΥΣΙΑ ΠΩΝ ΠΑΝΤΩΝ ΜΕΤΑ ΤΗΣ ΚΑΘΑΡ
ΣΕΩΣ ΤΩΝ ΕΠΙΓΗΩ. ΑΦΗΣ ΑΝΕΒΗ ΕΙΣ ΤΗΝ ΕΠΟΝΥΝΙΟΝ ΔΟΞΑΝ.



† πρὸς ἐκράϊους †

ὁ λυμὲρ ὡς καὶ πολὺ τὸ ὡς παλαιὸς τῷ λαῷ
 σου τοῖς πατράσιν ἐν τοῖς προφήταις· ὅτι
 σχάτου τῶν ἡμερῶν τοῦ τῶν ἐλθόντων ἡμῶν
 ἐν ᾧ ὁ μὲν ἐκ τῆς ἐκκλησίας τοῦ πατρὸς· δι' οὗ
 ἔτι ὡς αἰῶνας ἐποίησεν· ὅς, ὡς αἰῶνας
 τῆς δόξης καὶ χαρὰς τῆς ὑποστάσεως
 αὐτοῦ φέροντες τὰ πάντα τὰ ἡμέτερά τῆς
 δωάμενος αὐτοῦ δι' αὐτοῦ καθαρισμὸν ποιη
 σάμενος τῶν ἁμαρτιῶν ἡμῶν· ἐκ αὐτοῦ
 ἐν δόξῃ τῆς μεγαλειότητος ἐν ᾧ τῶν
 σούτων ἐκ τῆς γένεσος τῶν ἀγγέλων· ὅς
 διὰ φερόμενος παρ' αὐτοῦ ἐκ τῆς ἐκκλησίας
 ἐκ τῶν ὁμοίων· τῆς γὰρ ἐκ τῶν ποτὶ τῶν ἀγγέλων
 ἡ σὺ μὲν ἐκ τῶν σήμερον γέννησας· καὶ πᾶ
 λιν· ἐκ τῶν αὐτῶν ἐκ τῶν· ἑαυτοῦ ἁγίων
 ἐκ τῶν· ὅς τῶν δὲ πᾶν ἐκ τῶν τῶν τῶν
 ἐκ τῶν ὁμοίων· ἡ γὰρ ἐκ τῶν τῶν τῶν
 σαμ' αὐτῶ παρ' αὐτοῦ ἀγγέλων· καὶ πᾶν τῶν
 ἀγγέλων ἡ γὰρ· ὅς τῶν τῶν ἀγγέλων αὐτοῦ πᾶν
 ἑκ τῶν λειτούργων αὐτοῦ πᾶν τῶν τῶν
 δὲ τῶν· ὅς τῶν τῶν τῶν τῶν τῶν τῶν
 ῥαῦδος ἀνθρώπων, ἡ ῥαῦδος τῶν τῶν τῶν
 ἡ γὰρ τῶν τῶν τῶν τῶν τῶν τῶν τῶν
 ἀμ' αὐτοῦ τῶν τῶν τῶν τῶν τῶν τῶν
 λιασάμενος παρ' αὐτοῦ τῶν τῶν τῶν τῶν

known to have been produced in this country before 1501. Of each edition only two copies have otherwise survived, elementary grammars being in the nature of things subject to abnormal wear and tear, and of the other two editions only that of Pynson, 1498, was already in the Library. The present copy of the 1499 edition, while not quite perfect, includes the title and de Worde's colophon, and for a school-book is exceptionally clean. Each page of the first leaf bears a woodcut of a schoolmaster and three pupils, which is the only English variant certainly prior to 1501 of a subject employed by many early printers as a sort of advertisement in books of an educational character; it appears to have been slightly retouched between the printing off of the first and second pages. V. SCHOLDERER

7. A GREEK NEW TESTAMENT RE-UNITED.

IN 1871 the Department of Manuscripts acquired a very fine, though imperfect, tenth-century manuscript of the Greek New Testament (Add. MS. 28815; numbered by Gregory 699). It includes the four Gospels, Acts, the Catholic Epistles, and the Epistles of St Paul to the Romans, Corinthians, and Galatians. That it did not originally end here is sufficiently shown by the fact that it contains, besides the introduction to the Pauline Epistles and the μαρτύριον Παύλου τοῦ ἀποστόλου, the arguments and lists of chapters of all the other Epistles (including Hebrews) attributed to St Paul. Even the portion preserved is not quite complete, the introductory matter to the Gospels and Acts having disappeared except for two stubs of purple vellum leaves which contained, in letters of gold, the table of chapters in St Luke's Gospel. Miniatures of St Luke (two, before the Gospel and before Acts respectively) and of St John remain, but those of SS Matthew and Mark are lost.

It has for some time been known that the missing conclusion of this splendid volume was in existence. It formed part of the collection of Greek manuscripts made by the late Baroness Burdett-Coutts, and it was one of a number of them given by her to Highgate School. By an arrangement with the Governors of the School it has now been possible to acquire this portion also (Egerton MS. 3145) and thus, not indeed physically to reconstitute the manuscript, but

to preserve all that remains of it in the same library. The new portion contains the remaining Pauline Epistles (including Hebrews) and the Apocalypse. It ends imperfectly with two leaves containing the beginning of the σύγγραμμα ἐκκλησιαστικόν of Dorotheus of Tyre; they are not continuous, one leaf being lost between them.

A page of the new portion is reproduced as Plate VII. H. I. BELL

8. A GREEK TREATISE ON AGRICULTURE.

ANOTHER of the Burdett-Coutts MSS., which, like that of the Pauline Epistles, has been purchased from the Governors of Highgate School, is an early text of the *Geoponica*, a treatise on agriculture in Greek, attributed to Cassianus Bassus Scholasticus. As a practical guide to farming, the *Geoponica* can never have been very useful; its interest lies in the fact that it embodies traditions, scientific and superstitious, often noting their provenance, from Varro onwards. Chief among its sources were the collections of Anatolius and Didymus (A.D. 4th–5th cent.). Cassianus himself lived in the sixth century, but it was formerly stated that he revised the *Geoponica* at the order of the Emperor Constantine Porphyrogennetos (912–59). The dates are evidently incompatible, but the attribution to Cassianus and the Emperor's connexion with the work are well attested. Probably, then, the *Geoponica* was composed in the sixth and revised in the tenth century. The Syrian, Armenian, and Arabic versions may go back to an earlier version; but it is the revision that is contained in the Greek MSS.

The present MS., numbered Egerton MS. 3154, dates from the eleventh century. It is written in a clear Greek hand, with capitals and chapter-numbers in red, decorations of pen-work at the beginning of each book, and marginal notes, either critical or naming the authors quoted. It is unfortunately incomplete, consisting in its present form of ten gatherings, each of eight folios except for the first and last, where the outer two folios are missing. Further, the first folio of the second gathering is torn, and two complete gatherings, containing the end of Bk. ii and all Bk. iii, are missing after the fifth gathering. The MS. stops short at Bk. vii, chap. 24, the last thirteen books being lost.

Its great value is that of its age, greater by at least 200 years than that of any of the Greek versions already in the Department (Harley MSS. 1686, 1868, 5604, and 5726), of which two (Harley MSS. 1686 and 5604) were collated by H. Beckh for his edition of the *Geoponica* in the Teubner series (Leipzig, 1895). The present MS. is, in fact, contemporary with Beckh's primary authority 'F' (MS. Florentinus, lix. 32). The text agrees fairly closely with that of 'F', while quotations are marked and some gross superstitions omitted in a similar way. So far as can be judged from a deficient first gathering, the present MS. differs from 'F', and agrees with later versions, in omitting any prologue, but like 'F' it begins with a consecutive list of the contents of the twenty books.

It may be, as E. Fehrle maintains, that the importance of 'F', and of the family of Greek MSS. descending from it, has been somewhat exaggerated. But, whatever textual tradition it represents, Egerton 3154 must, in virtue of its date alone, have considerable authority for any future editor of the *Geoponica*.

A. D. WILSON

9. LETTERS OF RILKE, HOFMANNSTHAL, MALWIDA VON MEYSENBURG AND OTHERS TO MARIE HERZFELD.

ALTHOUGH the recipient of these letters, well known for her work on Leonardo, is still alive, the letters themselves breathe the spirit of an age that already belongs to history. In the case of the two Austrian poets their very country has ceased to exist save in a purely physical sense; in the case of the authoress of *Memoiren einer Idealistin*, friend of Wagner and of Nietzsche, the Liberalism and its concomitant Idealism, which for her formed a self-evident faith, and which sustained her dauntless nature to the very end of a long life (1816-1903), have likewise suffered an eclipse.

Of the eleven letters from Rainer Maria Rilke eight fall within the dates 12 April 1905-21 March 1906; the remaining three belong to the years 1907, 1912, and 1917 respectively. These first letters have two main themes, Rilke's efforts to obtain a Civil List pension (in which matter he seeks the aid of his correspondent), and his relations with Rodin. Though by no means of an intimate nature, as

between new acquaintances, the letters for all that reveal something of the delicacy and charm of the poet. His stay with Rodin came to a sudden end, thus reticently described: 'Die Lösung unseres Verhältnisses geschah übrigens ohne meine Veranlassung und Schuld; ich hätte, auf Ihren Rath hin, noch eine Weile ausgehalten; aber ich muss nun glauben dass alles zum Guten ist.'

Hugo von Hofmannsthal is best known in this country as the author of the libretto to the *Rosenkavalier*. The stage, indeed, with its music and colour was the natural medium of a poet who aimed to reveal the truth of life lightly beneath the mask of beauty. 'Ich spiele nicht mit meinem Talent', he says in one of these letters, 'aber mein Talent will manchmal spielen.' In the most interesting letter of all (no. 9) he declares with greater detail his artistic purpose and the world of his predilection: 'Meine Lieblingsform, von Zeit zu Zeit, zwischen grösseren Arbeiten, wäre eigentlich das Proverb in Versen mit einer Moral; so ungefähr wie "Gestern", nur pedantesker, menuetthafter: im Anfang stellt der Held eine These auf (so wie: das Gestern geht mich nicht an), dann geschieht eine Kleinigkeit und zwingt ihn, die These umzukehren ("mit dem Gestern wird man nie fertig"); das ist eigentlich das ideale Lustspiel aber mit einem Stil für Tanagrafiguren oder poupées de Saxe.' The correspondence (44 missives in all) covers the period 1892-1907.

The seventy-eight letters of Malwida von Meysenbug belong to the last ten years of her life. The first, written to thank Fräulein Herzfeld for a copy of her book (*Menschen und Bücher*, 1893), strikes the idealistic note which dominates the whole correspondence: 'Sie haben mich gleich zu doppeltem Dank verpflichtet, für Ihre freundlichen Zeilen und Ihr schönes Buch. Wenn etwas dem langen mühevollen Leben, wie ein sanftes Abendroth, einen beglückenden Schluss giebt, so ist es die Sympathie der jungen Seelen, in denen wir uns weiter getragen fühlen in die Ferne des Daseins und von denen wir die weitere Entwicklung unserer Ideale hoffen. Denn, mag die Form scheinbar etwas abweichen, im Grunde ist es doch dasselbe, was alle edlen Geister von jeher gewollt haben und auch in Zukunft wollen werden.' It may be imagined that such a soul found much to distress it in the contemporary scene, and the letters often

lament the decay of idealism and the coarsening of public life and literature. 'Oh diese Abgründe im öffentlichen Leben!'—she writes of the Dreyfus case—'Nirgends mehr der Muth der Wahrheit (hier ebenso im Drama Crispi) oder dann der Gipfel der Brutalität wie in Prag etc. Es ist schlimmer als am Ende des vorigen Jahrhunderts.' D'Annunzio's novels she does not find 'erquickend', and she dislikes the company Björnson keeps. Many other such *aperçus*, reflecting the culture of the time, are scattered throughout these letters, which, for the most part, are written from Rome between 1893 and 1902.

The collection, now numbered Egerton MSS. 3150-2, also includes letters from Gabriel Monod, the French historian, and his wife Olga, daughter of Herzen and foster-daughter of Malwida von Meysenbug, a letter from the poetess Mary Robinson (Madame Darmesteter, afterwards Madame Duclaux) with biographical details, and letters from various German literati and artists. H. J. M. MILNE

10. FAMILY LETTERS OF CAROLINE BOWLES.

CAROLINE ANNE BOWLES is best known to-day as the correspondent of Southey and the helpmate of his sad decline, although her poetry and other works still find occasional recognition. A group of her letters, 1838-50, has recently been presented to the Department of Manuscripts by Sir Sidney Gerald Burrard, Bart., to whose grandmother, Lady Emma Burrard, the letters are addressed. Caroline herself was a Burrard on her mother's side and cousin to her correspondent's husband, the Rev. George Burrard, third Baronet 1840, to whom two of the letters are written. Personal and family affairs naturally form the main substance of communication, and provide a congenial field for the writer's gift of expression and sprightly temper. This is her comment on an unpopular family marriage: 'Well!—after all—the deed is done which cannot be undone—and as it was impossible to hope the affair would be effectually broken off—it was better *the Drop* should fall. One can use none but *Tyburn* terms in relation to such an unholy noosing.' On the subject of her own approaching marriage to Southey she lightly snubs the tasteful publicists of her day: 'I imagine I shall not be left "sole Mistress of myself" later than some time in March—*Very elegant*

that mode of announcing our engagement in the Portsmouth paper—and *very agreeable* to be publickly placarded in that way.' A lady now decides to recognize her, and evokes this delicate piece of irony: 'I met lady N—— as I returned from Milford today, and it was quite pleasing to observe how much her eyesight was improved, and how quickly she discerned and how tenderly she greeted me.' We catch a glimpse, too, of Southey on the eve of their marriage receiving a decoration from Portugal: 'It is a great pity that the Insignia of the Order cannot arrive in time to be worn at Boldre Church—it would cut such a figure. He has been laughing himself almost into fits at the thought of being made a Knight of a Military Order.' There is one allusion to the greater world in a letter of 28 May 1839: 'Miss Compton who was here this morning told me, a Mob had all but hooted the Queen in the Park some days ago, crying out—"How d' ye do Mrs Melbourne—What have ye done with your Doctor?"' The last few letters retail the excitements of the 1850 by-election at Lymington (near which she lived all her life, with the exception of her married years). She dislikes the successful candidate and the general upset: 'Oh how I wish all these new people—All—Whigs & Tories—were a thousand miles off—& that we were all dull & peaceable again! I am sick of vulgar aristocrats, & cringing mobocrats & all noise & show & pretension & *no heart anywhere*—nor any *true hospitality*. I am always so glad to get into my den again—after a few hours passed among them. But friendly & social intercourse is at an end here—& there is only the choice of *total* seclusion (not a *wholesome* thing) and heartless *company*.' The number assigned to this volume is Additional MS. 45185.

H. J. M. MILNE

II. GREEK COINS.

THE Right Honourable Lord Justice Clauson has recently presented to the Department of Coins and Medals a number of Greek coins of Italy and Sicily from a collection formed by his father in Naples. A didrachm of Cumae and three of Thurium are selected here for illustration. The former (Pl. VIII, no. 1), struck in the third quarter of the fifth century B.C., shows an unusually interesting head of the nymph Cyme who personified the city for

its inhabitants, and, on the reverse a mussel shell, the town-badge, with a bow above it, the mark of the officer responsible. The didrachms of Thurium (nos. 3, 4, 7), which are perhaps a little later, are of fine style and reflect the intrusion of Attic influence into South Italy which resulted from the part played by Athens in the refounding of the city. The types are the helmeted head of Athena crowned with olive (a single smilax leaf is added to the wreath on no. 4), and a bull, with fishes beneath, symbolizing the river near by. The rushing torrent is even more vividly suggested on two beautiful double-staters of the same place (nos. 5, 6) recently purchased from a find. These date from the beginning of the fourth century and are of freer style: not only is the bull now charging, but speed is also suggested in the decoration applied to the bowl of the helmet, an elaborate Scylla with hand raised to her eyes, which replaces the simple wreath of the earlier coins.

A gift of 291 coins, principally ancient, has also been received from Mr E. S. G. Robinson. Among them should be noted no. 2, a didrachm of Naples of the early fourth century B.C. with a fine head of the nymph Parthenope, and, for reverse type, her parent, the river Achelous, a fertility god in the guise of a man-faced bull, crowned by Nike. No. 8, a unique tetradrachm of Abdera with the magistrate's name Anaxidikos, struck toward the end of the fifth century, couples the griffin, the city-badge, with a new and most interesting reverse—a bearded Dionysus, cloaked, carrying a branch of fir and a cantharus, and riding on a stag. The god is shown thus mounted occasionally on vases, but not till now on coins. No. 9, a stater of the island-city Melos, dates from the middle of the fifth century B.C.: the obverse shows a quince (*melon*), the canting badge of the island, and the reverse three dolphins swimming round a large central point. The whirligig vigour of the design is reinforced by the setting of the inscription, *Mal ion*, which runs in two lines outside and inside the dolphins, but in a contrary sense to them. Does it symbolize the island set in the sea? No. 10 is a stater of Corinth in the last quarter of the fifth century B.C. The types are the usual ones—Pegasus, the city badge, and the head of Athena to which a palmette is added as symbol. The style of the head, however, is very

fine and lends support to the suggestion that the initial K, which lurks on the lower edge of the leather cap worn beneath the helmet, is that of the engraver. No artists' signatures are otherwise known at Corinth, but they are common at Syracuse, often in similar, half-hidden places, and the period of our coin is just that when, owing to the Athenian attack, Syracuse was suddenly brought into close touch again with her mother-city.

J. ALLAN

12. A NEW BYZANTINE COIN.

ENTIRELY new types of Byzantine gold are exceptionally rare, but one has recently come to the Museum by purchase from Syria. It shows on the obverse the facing busts of two Emperors, DN IVSTINI ET CONSTAN P P AVG, and on the reverse the facing Victory, with long staff and Christogram and *globus cruciger*, familiar on solidi of Justin I and Justinian I. The coin, however, must belong rather to the reign of the second Justin, who lost his reason, but, in a lucid interval, in A.D. 574, appointed Tiberius Constantine to carry on the government with the queen, Sophia. It is thus a unique record on coins of the regency of the prince. The revival of the early type of Victory, and the signature O B * * *, for the normal CONOB, are alike remarkable, and combine to set our piece apart from the mass of the coinage (Pl. VIII, no. 11).

H. MATTINGLY

13. A BRONZE HANDLE FROM IRAN.

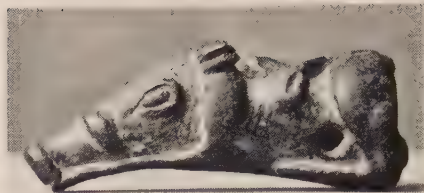
A SMALL bronze, quaintly shaped in the form of a boar, has been acquired by the Department of Egyptian and Assyrian Antiquities (No. 129395, length 6.7 cm., Pl. IX c). In order to provide a better grasp the head and snout are unnaturally lengthened in proportion to the body, which is hollowed out behind so as to provide inside a deep regular cone-socket, through which a rivet-hole is pierced on either side. The object was therefore a handle, and it is almost certain, from the shape of the socket, that the implement thus held was a small whetstone, fixed by a transverse rivet. A complete example of the kind may be seen in *B.M.Q.*, vol. v, Pl. LIV a, and a similar empty handle in vol. ix, Pl. XXX d. Like



VIII. GREEK AND BYZANTINE COINS



a



c



d



b

IX. *a, b*, DETAILS OF MEDIEVAL BRASS CANDLESTICK. *c*, 'LURISTAN' BRONZE HANDLE. *d*, IMPRESSION OF HELLENISTIC GEM (*enlarged 2:1*)

them, this object, which has no known provenance, belongs to the class of 'Luristan' bronzes, which delight in animal forms often more fantastic than this, and are now mostly attributed to the earlier half of the first millennium B.C. In spite of this the little bronze boar¹ has a curious resemblance to a stone figure (*B.M.Q.*, vol. v, Pl. XXXVIII) of the prehistoric period, found at Ur, though it can have nothing directly to do with it.

C. J. GADD

14. A HELLENISTIC GEM FROM IRAQ.

IN a great bend of the Tigris, south of Ctesiphon and Seleucia, on the east bank opposite the modern village of As-Swaira, there lies an ancient site from which, it is said, stucco reliefs representing elephants with riders and other animals have recently been taken to the Baghdad Museum. Presumably, then, the site is Sassanian in date. But the little cornelian gem (Pl. IX *d*) from this site is of Hellenistic date. It shows Zeus, seated in a shrine on a two-wheeled cart, drawn by two elephants, whose riders brandish thongs. The elephant skin is rendered by a curious convention of parallel strokes, while there is some confusion in the rendering of the trunks, which seem to come out of the animals' mouths. Where the elephant appears on coins there is sometimes uncertainty in the rendering of the trunk. The importance of the elephant in Western Asia, whither it was brought from Bactria, during the Seleucid period, was almost exclusively due to its use for military operations, and it is rather surprising to find these animals used for draught purposes, more particularly in connexion with a Greek god. Gems of course travel, and it may be that this one was brought to Iraq from elsewhere. It does not bear the marks of pure Greek workmanship, but the small figure of Zeus is fairly accurately rendered. Might the object perhaps have been brought back from Bactria after the campaign of Eucratides, 177-175 B.C.? The seated figure of Zeus Olympius points to the time of Antiochus IV Epiphanes, who substituted this Zeus type for the old Apollo on his coins in 169 B.C.² SIDNEY SMITH

¹ Another boar figure, as part of a horse's bit, appears on a 'Luristan' bronze in the *Survey of Persian Art*, iv, pl. 31.

² On this, and the relation of Eucratides to Antiochus IV, see W. W. Tarn, *The Greeks in Bactria and India*, Chap. V.

15. A MEDIEVAL BRASS CANDLESTICK.

IN the candlestick now to be described (Pl. X) the Museum has acquired, with the aid of the National Art-Collections Fund, a specimen of medieval metal-work of the first importance.

It was sold soon after the war by the convent of Heiligenkreuz, Lower Austria, where it had been preserved, to Stephan von Auspitz, from whom it was recently acquired by a private collector.

The candlestick, which is of the pricket type, is of brass, and 37 inches high. The spike is contained in a pan with moulding on the outside, which is supported by the figures of two youths (Pl. IX *a*) leaning against the stem at opposite sides of it, each seated with his left hand resting on the left knee, the right hand holding a belt; the right knee is slightly bent, the foot projecting over moulding. The figures wear doublets laced in front, and boots laced at the side, and the belt is worn low, almost down to the thighs. The stem is interrupted in three places by moulding, below the pan, in the middle, and just above the base. There are three feet in the form of lions' paws. The angles between them are filled with the familiar device, in openwork, of confronted animals on either side of a plant. On one side are unicorns, on another horses (Pl. IX *b*), and on the third camels, perhaps representing respectively Asia, Europe, and Africa, the only continents then known.

While the candlestick is clearly a fine piece of medieval craftsmanship, it has a still higher claim on our attention from its archaeological importance.

The general appearance at once suggests a Romanesque piece of work of the kind produced in the twelfth century. Dr Otto von Falke, of the Schlossmuseum in Berlin, points to a similar example of a twelfth-century candlestick of about the same height and with moulding and animal ornament at Emmerich on the Lower Rhine. When, however, we look at the male figures at the top, we see that they are costumed in the manner of the fourteenth century, probably the third quarter of that century.

Here we have a curious combination of styles which naturally raises the question whether the candlestick is all of one piece or whether it is a composite work made up of pieces of different periods. As a



X. MEDIEVAL BRASS CANDLESTICK



XI. GOLD PENDANT FROM COLOMBIA

result of tests carried out by the Museum Laboratory staff it appears that there is no occasion to question the authenticity of the old brass; the top, foot, and stem are all of the same alloy, and bear the same patina.

Von Falke considers that the fidelity to tradition in the style of the candlestick indicates an Austrian provenance, and in view of the proximity of Heiligenkreuz to the capital suggests Vienna as the place of origin. He points to the unicorn with cloven hoof and indented mane, which, without the horn, resembles the heraldic beast on the arms of the Dukedom of Styria.

Enough has been said to give some idea of the unusual interest of this acquisition. Here we have evidence of the continuance of the Romanesque style for no less than about three centuries, and it is hardly too much in this connexion to use the epithet 'unique'.

A. B. TONNOCHY

16. A GOLD PENDANT FROM ANCIENT COLOMBIA.

THE National Art-Collections Fund has presented a gold object from Colombia of unusual size and importance. It represents a ceremonial knife with curved edge, similar in form to ancient copper knives from Peru and Ecuador; but the place of the handle is occupied by a highly conventional human figure¹ wearing an elaborate crest and head-dress with openwork geometric ornament (Pl. XI). The head-dress is flanked by smaller beaked figures, which are repeated below, while to the arms are attached animals resembling monkeys with birds' heads. The central figure wears a large circular nose pendant and three bead necklaces, and the torso is outlined and divided vertically with delicate beading; the legs are constricted below the knees with tight bands, as are those of the small supporting figures. This kind of leg constriction, which is also found in some ancient Colombian figure vases, may still be seen in use among living South American tribes. At the back of the head projects a thick ring for suspension. A peculiar feature of the central figure is the

¹ The same idea, of a standing figure terminating in a circular knife, is exemplified in one of the gold objects of the Chimu period, found in the Lambayeque province of N. Peru in 1936. The knife is interpreted as a symbol of sacrifice. Cf. L. E. Valcárcel, 'Un valioso hallazgo arqueoológico en el Peru', in *Revista del Museo Nacional, Lima*, vi, 1, p. 164.

large number of fingers (fifteen on each hand) and toes (thirteen and fourteen), perhaps symbolizing the supernatural power of a divine personage, like the numerous arms of Hinduist deities. The small figures also have seven toes to each foot.

In its general aspect this ornament is unique, but it contains several elements suggestive both of Peruvian and Panamanian affinity. The divided crest, for instance, the spiral 'ears' of the small figures, and the augmented fingers and toes occur also in figures from Panama or Costa Rica. In this case the crest has been emphasized, perhaps to balance the opposing curves of the knife, and give symmetry to the total composition.

The affinity of this piece with objects both from Panama to the North and Peru in the South is in accordance with other evidence of strong cultural connexions between these regions, a movement from South to North being indicated during the Peruvian 'Chimu' period, if not earlier. Although nothing certain can be said as to its date, the probabilities favour this period, which falls approximately between A.D. 1000 and 1400.

On the back of the knife blade is written in ink—'Lo encontré Leonardo Ramirez de Popayan en las cercanias del tombo' (I, Leonardo Ramirez of Popayan found it in the vicinity of the *Tombo*). Popayan, in the upper valley of the Cauca river, was one of the four principal culture centres of ancient Colombia. It lies south of the better-known Quimbaya culture, which produced some of the finest gold objects known from Pre-Columbian America.

*Technological note.*¹

The central figure and the four small beaked figures have been cast in relief by the 'cire perdue' process, and are hollow behind, while the head-dress and 'bird-monkeys' are flat, with details incised. The knife blade which is thin and even may have been made by cold hammering.

The specimen has apparently been cast in several distinct pieces, which were subsequently joined together by soldering.

¹ This note has been written with the co-operation and advice of Dr H. J. Plenderleith, Keeper of the Research Laboratory of the Museum.

The entire surface is covered with gold, though in places it has a coppery hue. But at several points where the surface has been broken microscopic inspection reveals that the purer gold is confined to a thin layer or crust, enclosing a core of baser metal, which contains a considerable admixture of copper. This can be seen, for instance, on the feet of the lower left-hand small figure. The knife blade has at some time been fractured and the cross section thus exposed reveals similar conditions. The smaller broken portion has a specific gravity of 9.7, which is about that of a 50–50 per cent. silver-copper alloy. The method by which the gold layer was applied cannot be determined without a detailed microscopic examination; but the exposed sections show it as a covering distinctly demarcated from the core, which seems to preclude any process of ‘mise-en-couleur’ or surface enrichment, such as was frequently employed in the metallurgy of Central America. The application of gold leaf to the uneven and broken surface by hammering would hardly have been possible. The most satisfactory explanation would seem to be a form of amalgam plating, such as is indicated in the case of similar specimens from Panama, which have recently been subjected to thorough microscopic and spectroscopic analysis.¹

Although this specimen cannot claim the doubtful merit of being pure gold, its interest from the metallurgical point of view is all the greater for that reason.

H. J. BRAUNHOLTZ

EXCAVATIONS

ATCHANA.

IN the early months of last year Sir Leonard Woolley continued his exploration of the mound of Atchana² in North Syria, which can now be identified, on the evidence of inscribed tablets found there, as the ancient town called Alalakh. The palace with a columned portico, discovered last year, was completely excavated, and found to be a composite structure built at different times. There were clear indications that it had possessed an upper story, and that

¹ Cf. S. K. Lothrop, ‘Coclé. An Archaeological Study of Central Panama’. *Memoirs of the Peabody Museum*, vol. vii (1937), Part I, Appendix III, p. 311 ff.

² See *B.M.Q.*, vol. xii, p. 113, *Illustrated London News*, 17. ix. 1938, p. 503; *Antiquaries Journal*, 1939, pp. 1–48.

its two divisions had been used respectively for residence and for administration. Of objects discovered in this building the most valuable were clay tablets inscribed in cuneiform with texts in the Akkadian language, from which it has already been possible to learn not only the name of the place but some of its rulers, with the interesting addition that one of them was contemporary with Saushsatar, a king of Mitanni who was already known as a leading potentate of Western Asia in the fifteenth century B.C. Further examples of the pottery with white decoration on a black ground were recovered; two complete vessels are illustrated in Plate XII, (a) 126192, height 33.3 cm., a funerary urn, shows a row of birds in procession among formal patterns including spirals, (b) 126193, height 13.3 cm., a vase with a hole in the base, and fine painted decoration in which spirals are again prominent. Among the most interesting of the small objects discovered in the palace are a steatite roundel (126186, diam. 3.3 cm., Pl. XII c) engraved on both surfaces with formal patterns surrounding a middle ring which encloses characters of the 'Hittite' hieroglyphic writing. 126157 (ht. 6 cm., Pl. XII d) is half of an ivory plaque carved with scenes of combat between winged sphinxes and other creatures. Used originally as an inlay, it has grooves in its own face for a further inlay, probably of a coloured paste. The little ivory statuette of a girl (126156, ht. 7.3 cm., Pl. XII e) belongs to a period later than the palace, while the curious small bronze of a god in pointed cap standing on the back of a flying bird (126126, ht. 7 cm., Pl. XII f) is more ancient, having been found in a triple gateway which was one of the entrances through an earlier town wall over which the palace was subsequently built.

TALL BRAK.

MR MALLOWAN'S fourth season in North Syria was devoted to the further exploration of Tall Brak, begun in 1937.¹ The great palace then discovered has now been revealed as a building of Naram-Sin, King of Agade, by the occurrence in its walls of bricks stamped with his name. The whole of it was dug out and a few

¹ See *B.M.Q.*, vol. xii, p. 114, and *Illustrated London News*, 15 and 22. x. 1938.



a



b



f



d

e

c

XII. ANTIQUITIES FOUND AT ATCHANA, 1938



a



b

tablets belonging to the Agade period (about 2500 B.C.) were found, which do not seem, however, to disclose the ancient name of this important site. The palace itself was unproductive of small antiquities, but under the floors of contemporary houses near by were buried jars containing jewellery, cylinder-seals, and amulets, one of which is illustrated in the middle of the top row on Plate XIII (126194, 2.7×2.5 cm.). It is of lead, in the form of a bearded bull, with a suspension ring on the back.

The south-west corner of the palace was found to have been built over the ruins of a great mud-brick tower, probably part of a temple, which belonged to the Jamdat-Nasr period, more than 500 years earlier. This structure rested upon a clay platform under which were buried great numbers of small votive objects, which seemed to have been cast in at the time of its foundation. Most of them were found in underground chambers which had already been visited by robbers in antiquity. Apart from a large collection of beads there were many amulets, of two principal kinds; first, stamp seals in the form of animals or heads of animals carved in various kinds of stone, shell, or faience. With these may be classed seals in the form of rectangular plaques, and others which are kidney-shaped, with sockets on the back to contain inlay. Most of these objects are engraved underneath with roughly executed animal scenes. Plate XIII *a* shows some of the characteristic types of these seals and their devices. Of an entirely different kind are the little stone 'idols' represented in Plate XIII *b*. These were found in large numbers, and most of them vary little in style, though there are some which represent as many as three pairs of eyes side by side, and some strange head-dresses. One or two seem clearly to portray a mother and child. While these figures may be considered as amulets their significance is quite unknown, but they suggest the true origin of certain larger bell-like objects which have been found on other prehistoric sites and have been variously explained hitherto. Further specimens were obtained of the pottery with white decoration on a dark ground, similar to that of Atchana, as well as many sherds of prehistoric painted wares, especially of the Tall Halaf style.

EXHIBITIONS

HISTORY OF THE LATIN BIBLE.

AN exhibition, designed to illustrate the history of the Scriptures in the Latin tongue from their first appearance in the second century down to the invention of printing, was opened in the Bible Room in January, and will remain on view throughout the year. Concerned mainly with the vicissitudes of the text, it opens with a specimen of the rare original translation, known as the Old Latin version, and passes on to the Vulgate, St Jerome's epoch-making edition, which appeared towards the end of the fourth century. Some of the purest examples of this version now extant were written in Northumbria, and the fragment of one of these handsome (7th to 8th century) codices in the present exhibition, presented to the Museum by the Friends of the National Libraries, stands witness to the part played by this country in the transmission of the Bible text.

As was inevitable in ages when books were multiplied by hand, the Vulgate in its turn became corrupted, and by the end of the eighth century the need for further revision was apparent. In France, where the manuscripts were in great confusion, two scholars set themselves, almost simultaneously, to provide a remedy. Alcuin of York, an Englishman, at the instance of Charlemagne, produced an edition which gained wide acceptance; while Theodulf, Bishop of Orleans, issued a text which enjoyed a very limited range of circulation. Later revisers, it will be found, virtually confined their energies to the composition of glosses or commentaries, intended to elucidate the obscurities of the text and to bring it into conformity with the teaching of the Fathers of the Church.

The thirteenth century, the era of the minute pocket Bible, may be said to have witnessed the last medieval revision of the Vulgate. The initiative on this occasion was taken by scholars of the youthful University of Paris, and their most lasting achievement was the division of the Bible into its present chapters.

While the primary purpose of the exhibition is to exemplify the evolution of the text, space has been found for a few of the medieval biblical picture-books.

RECENT PUBLICATIONS

SINCE progress with the new edition of the General Catalogue of Printed Books was last recorded in the *Quarterly* six additional volumes have been issued, viz. Vols. XX–XXV. The letter B has now been advanced as far as the heading BROD and should be completed in another two volumes.

THE fourth edition of *The Mount Sinai Manuscript of the Bible*, the pamphlet issued after the acquisition of the Codex Sinaiticus, has for some time been out of print. An examination of the manuscript carried out in the Department of Manuscripts has led to so many new conclusions (stated in detail in *Scribes and Correctors of the Codex Sinaiticus*, which appeared last year) that a mere reissue of the old pamphlet seemed inadvisable, and it was therefore decided to bring out an entirely new work. The opportunity was taken to add a section on the Museum's other great biblical treasure, the Codex Alexandrinus. This new pamphlet (*The Codex Sinaiticus and the Codex Alexandrinus*, price 1s. net), by H. J. M. Milne and T. C. Skeat, the authors of *Scribes and Correctors*, is now on sale. It summarizes the most important of the conclusions stated in the work just referred to, reproduces much of the information contained in the earlier pamphlet, and concludes with a similar account of the Codex Alexandrinus.

PRINCIPAL ACQUISITIONS

PRINTED BOOKS.

Salvador de Madariaga. *Don Quixote. An Introductory Essay in Psychology.* Translated from the Spanish by the Author and Constance H. M. de Madariaga. The Gregynog Press: Newtown, 1934. *Presented by the Misses G. E. and M. S. Davies.*

Cesare Manaresi. *La Famiglia Giuliani.* Milano, 1938. *Presented by Comm. Prof. Cesare Manaresi.*

Simão Ferreira Paez. *As Famosas Armadas Portuguesas, 1496–1650.* Manuscrito existente na Bibliotheca da Marinha do Rio de Janeiro, fielmente reproduzido e traduzido. Rio de Janeiro, 1937. *Presented by Lancelot Iveson Gordon Leveson, Esq.*

Hallwylska Samlingen, Beskrifvande förteckning. Grupperna XXIV, XXVI–XXX, LIX, LX, LXV. Text and plates. 8 vols. Stockholm, 1935–7. *Presented by Countess Wilhelmina von Hallwyl.*

John Masefield. Volání Moře, Výběr z díla, 'The Collected Poems'. Přeložil Antonín Cekota. Zlín, 1938. *Presented by the Translator.*

Wilfred Partington. The Identity of Mr Slum. Charles Dickens and The Blacking Laureate. Printed for private circulation only. London, 1937. *Presented by the Author.*

The Correspondence of the Colonial Governors of Rhode Island, 1723–75. Edited by Gertrude Selwyn Kimball. 2 vols. Boston and New York, 1902, 3. *Presented by Mrs W. B. Weeden.*

E. Æ. Somerville and Martin Ross. The Sweet Cry of Hounds. Methuen & Co.: London, 1936. *Autographed and presented by Dr E. Æ. Somerville.*

Georg Schnath. Geschichte Hannovers im Zeitalter der neunten Kur und der englischen Sukzession, 1674–1714, Band 1. Hildesheim und Leipzig, 1938. *Presented by Dr Georg Schnath.*

Marita de Hutschler. Quelques remarques sur les origines des plus anciennes et nobles familles romaines. Florence, 1934. *Presented by Marita Baronne de Hutschler.*

The Torch. Number two. A journal produced by students of the City of Birmingham School of Printing, 1938. *Presented by The Head of the School of Printing.*

Maillol. English translation from the German of Count Harry Kessler by J. H. Mason. Reprinted at the London County Council Central School of Arts and Crafts. 1930. *Presented by the School and the Translator.*

Ribston. A narrative of events extending over a period of three hundred years, 1533 to 1833, during which Ribston was the seat of the Goodricke Family. Edited by Charles Alfred Goodricke. London, 1913. *Presented by Mrs L. Goodricke.*

L'Assiette au Beurre. 6 vols. Paris, 1901–7. *Presented by Mrs V. Bryce Solomons.*

Museum Benaki, Athen. Katalog der Goldschmiede-Arbeiten, von Berta Segall. Athen, 1938. *Presented by the Director of the Benaki Museum.*

An Account of the Arrangements and Procedure in Westminster Hall, Friday, 7 May 1937, on the occasion of the luncheon of the Empire Parliamentary Association at which H.M. King George VI welcomed the Prime Ministers and other Delegates to the Imperial Conference and the Delegates to the Empire Parliamentary Conference. Cambridge, 1937. *Presented by Sir William Brass, M.P.*

French Arts and Letters and Other Essays by W. Francklyn Paris. New York, 1937. *Presented by the Jusserand Memorial Committee.*

The Voyage of the New Hazard to the Northwest Coast, Hawaii and China, 1810-13, by Stephen Reynolds, a member of the crew, edited by Judge F. W. Howay. Salem, Peabody Museum, 1938. *Presented by the Trustees of the Peabody Museum.*

Ireneo, a tragedy in three acts, by Laurence Dakin. Portland, Maine, 1936. *Presented by the Author.*

The Miscellaneous Works of Oliver Goldsmith. Edited by Washington Irving. 4 vols. Paris, 1837.

Sir Walter Scott. The Monastery. Paris, 1838. *Presented by Major W. Roderick D. Mackenzie through the Friends of the National Libraries.*

An Account of the Life and Death of Mr Philip Henry, Minister of the Gospel near Whitchurch in Shropshire. London, 1698. *Presented by Sir George Hill, K.C.B.*

PRINTS AND DRAWINGS.

Gaudier-Brzeska, two drawings. *Presented by Mr R. Cordy, through the National Art-Collections Fund.*

Liverpool and Manchester Railway. Two colour-aquatints published by R. Ackermann, 1831.

Anonymous Florentine Engraving of the Fifteenth Century. Upright ornament panel, illuminated by a contemporary hand.

An Elizabethan Pack of Playing-Cards with County Maps, signed *W. B. inven. 1590.*

Mariette Lydis, twelve lithographic illustrations to H. de Motherlant, 'Les Jeunes Filles'. *Presented by Count G. Govone.*

Julius Komjati, eighteen etchings. *Presented by the artist.*

N. Varga, four etchings. *Presented by the artist.*

George Buday, forty-one wood-engravings. *Presented by Mr Gabriel Wells.*

J. W. Topham Vinall, seventeen water-colours illustrating 'Vanished London'. *Presented by the artist.*

Charles Shannon, forty-three cancelled lithographs. *Presented by the artist's executors.*

J. S. Agar, portrait drawing and three prints. *Presented by Miss Cruttwell Abbott.*

Charles Shannon, album of ninety-one sheets of studies. *Presented by the National Art-Collections Fund.*

J. A. D. Ingres, portrait group in pencil, dated 1816, said to represent Sir John Hay, 6th Baronet, and his sister Mary. *Presented by the National Art-Collections Fund.*

Robert Anning Bell, twelve drawings. *Presented by Mrs R. Anning Bell.*

W. Parrott, Paris and the Environs: a series of lithographs, done about 1840. *Presented by the Viscount Wakefield, G.C.V.O.*

Drawings by L. A. Moreau, and Jean Frélaut, and etchings and lithographs by Frélaut, Daumier, Boussingault, and Toulouse-Lautrec. *Presented by Mr P. M. Turner.*

Four Coaching Prints, by R. Havell, after Henry Alken, 1837. *Presented by Mr Minto Wilson.*

Charles Ricketts, Hero, and Leander, wood-engravings. Unique series of six proofs.

John Rubens Smith, portrait of a Sportsman. Pastel drawing.

G. J. Pinwell, The Deserter. Water-colour.

French School, about 1750. Four drawings in red chalk.

Paul Cézanne, self-portrait. Lithograph.

Anonymous Venetian drawing, about 1580, the Floating Theatre, built in 1564. *Malcolm Exchange Fund.*

Pack of Spanish Cards, early nineteenth century. *Presented by Miss Elizabeth Senior.*

Marriage of Cupid and Psyche, book illustrated with engravings by John Buckland-Wright. *Presented by the artist.*

COINS AND MEDALS.

Fifty-six notes and six silver and thirty-eight nickel coins, being a complete set of the past and present currency of Estonia. *Presented by the Director of Finance, Estonian Ministry for Economic Affairs.*

Corpus Nummorum Italicorum, Vol. XVII, Rome Part III. *Presented by H.M. The King of Italy.*

Thomas Simon's original accounts for work done as chief graver to the Mint from 1660-5. *Presented by Miss Helen Farquhar.*

Ninety-seven lead tokens of the sixteenth and seventeenth centuries. *Presented by Mr J. B. Caldecott.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

An inscribed sandstone fragment from Amarna. *Presented by Dr H. Burg.*

A cylinder seal in the Assyrian style of the eighth-seventh centuries B.C. *Presented by Mr A. L. Soames.*

One hundred and ninety-two photographs of archaeological sites in Iraq. *Presented by the Air Ministry.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Palaeolithic flint implement from a gravel-pit near Lechlade, Gloucs. *Presented by Mrs Evelyn Atkinson.*

Four pointed wooden objects from the Beaker Period horizon on the Essex Coast near Clacton-on-Sea. *Presented by Mr S. Hazledine Warren.*

Iron steelyard and spit from the site of a Roman villa at Dorn, Worcestershire, excavated by the donor and Mrs Morcom. *Presented by Lt.-Col. R. K. Morcom.*

Blue and White medallion of Bristol earthenware with a view of Bristol Cathedral. *Presented by Mr Wilfrid Fry.*

Bronze figure from a crucifix, German(?) late twelfth or early thirteenth century. *Presented by Mr G. J. Buscall Fox.*

ORIENTAL ANTIQUITIES AND ETHNOGRAPHY.

A large ethnographical collection from various Islands in Oceania. *Presented by Miss E. K. B. Lister.*

A cast brass head of a syphon, with hunting scenes, from Assam.

A series of ethnographical objects from Ashanti, collected by the late Capt. R. S. Rattray.

An ethnographical series from Sarawak; collected by Mr F. O. Maxwell in about 1870-80. *Presented by Miss Frere.*

A sword of the Illanun from Tempassuk District, British North Borneo. *Presented by Mr Ivor H. N. Evans.*

Wooden models of wheelbarrows or handcarts from China.

A series of stone implements from Bombala and Quibray Bay, New South Wales, Australia. *Presented by Mr A. J. Barrett.*

A small ethnographical series from West Africa. Collected by the Rev. John T. F. Halligey, F.R.G.S., between 1870-3 or 1885-91. *Presented by Mrs Halligey Charles.*

A reed whistle and two iron arrow-heads, from the Lyangalile area of Ufipa, Tanganyika Territory. *Presented by Mr A. T. Curle.*

An ethnographical series from Kordofan, Sudan. *Presented by Dr Norman L. Corkill.*

Two carved and painted wooden figures from New Ireland. *Presented by Mr W. E. Douglas.*

Two soap-stone 'nomorri' figures from Sierra Leone.

Five silver birds attached to a flat strip of silver, from ancient Peru, probably Chimu period; and a large series of ethnographical books and pamphlets, mainly on American archaeology. *Presented by Mr T. A. Joyce, O.B.E.*

A series of ancient pottery vases and a large carved paddle from Peru, a large vase from the highlands of Ecuador, and two painted pottery vases from the Zuñi, New Mexico.

A small pottery bowl from Bole District, Gonja, N. Territories, Gold Coast. *Presented by Dr N. R. Junner.*

A painted trophy skull from the Angass tribe, Thal Country, and a solid pottery figure from the Angass country, Northern Nigeria. *Presented by Mr W. E. Nicholson.*

A series of four sets of brass figurines illustrating war, ordeal by poison, a funeral, and a group of musicians, from the Bamum tribe, Cameroons under French Mandate.

Five stone arrow-heads and an ancient string of turquoise and shell beads from Jujuy, Argentina. *Presented by Miss M. A. Beasley.*

A bone flute, probably from California. *Presented by Mr Frank Stevens, O.B.E., F.S.A.*

An archaeological series from Esmeraldas Province, Ecuador, and an ethnographical series from the Jivaro, Yumbo, and Otavaleño Indians of Ecuador.

A series of pottery vases and a set of potter's tools from Kpandu, Togo, under British Mandate, Gold Coast. *Presented by Capt. C. C. Lilley, O.B.E.*

A small loom from Madagascar. *Presented by Capt. A. W. F. Fuller.*

A pottery vase with black painted ornament from Tiahuanaco, Bolivia. *Presented by Lady Clarke.*

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXIV (1931-38), A-Brel. Each £4 (to original subscribers £3).

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6 6s.

CATALOGUE OF BOOKS PRINTED IN THE XVTH CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. SCHOLDERER. Pp. lxxxviii + 901-1213, facsimiles 73-109. 1935. £3 12s. 6d.

CARTA DAS NOVAS (Facsimile). The Discovery of Abyssinia by the Portuguese in 1520, with an introduction, English translation and notes by HENRY THOMAS, and a transcription into modern Portuguese by ARMANDO CORTESÃO. Pp. xv + 99. 1938. £1 2s. 6d.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12s.

CODEx ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea—Judith. 1936. 4°. Portfolio. £3 3s.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s.

SCRIBES AND CORRECTORS OF THE CODEx SINAITICUS. By H. J. M. MILNE and T. C. SKEAT, and including contributions by DOUGLAS COCKERELL. Pp. xii + 112, illustrated by 23 figures and 43 plates. 1938. £1 12s. 6d.

THE CODEx SINAITICUS AND THE CODEx ALEXANDRINUS. Pp. 35, with 6 plates. 1938. 1s.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv + 208. 1935. £2 17s. 6d.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. V. Drawings of the XVth and XVIth Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7s. 6d.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2 2s.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. VI, 1784-1792. By MARY DOROTHY GEORGE. 1938. Pp. xxxviii + 1082. £2 12s. 6d.

UR EXCAVATIONS. Vols. I and II, The Royal Cemetery. By C. L. WOOLLEY and others. I. Pp. xx+604, with coloured frontispiece and map; II. 274 Plates (37 in colour). 1934. £4 4s.

UR EXCAVATIONS. Vol. III, Archaic Seal Impressions. By L. LEGRAIN. Pp. 60. 16 half-tone and 42 line plates. 1936. £1 12s. 6d.

UR EXCAVATIONS: Texts. Vol. II, Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 colotype plates of tablets. 1935. £1 15s.

ASSYRIAN SCULPTURES IN THE BRITISH MUSEUM FROM SHALMANESER III TO SENNACHERIB. Pp. 19, with 69 plates. 1938. £1 7s. 6d.

CATALOGUE OF EGYPTIAN RELIGIOUS PAPYRI: Copies of the Books PR(T)-M-HRW from the XVIIIth-XXIInd Dynasty. Vol. I: Description of Papyri with Text. By A. W. SHORTER. Pp. xiv+127, with 12 plates. 1938. £2 10s.

A HANDBOOK TO THE EGYPTIAN MUMMIES AND COFFINS EXHIBITED IN THE BRITISH MUSEUM. Pp. viii+71, with 31 plates. 1938. 2s. 6d.

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. HINKS. 1935. Pp. 35, with 48 plates. 2s.

THE STURGE COLLECTION. An illustrated selection of foreign stone implements bequeathed in 1919 by William Allen Sturge. By REGINALD A. SMITH. Pp. 131, with 5 plates. 1937. £1 1s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2s.

HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST. By R. L. HOBSON, C.B. Pp. 180, 20 plates and 260 illustrations. 1937. 2s. 6d.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15s.

CATALOGUE OF COINS OF THE ROMAN EMPIRE. Vol. III. By H. MATTINGLY. Pp. cxcvi+640, 102 plates. 1936. £3 10s.

CATALOGUE OF COINS OF ANCIENT INDIA. By JOHN ALLAN. Pp. clxvii+319, 46 plates. 1936. £3.

GUIDE TO THE CORONATION EXHIBITION. 1937. 6d.

ANCIENT EGYPTIAN SCULPTURE LENT BY C. S. GULBENKIAN, ESQ. Pp. 28, with 32 plates. 1937. 2s. 6d.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES, PLASTER CASTS and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.